



AC/DC

*Includes superb quality, live
recorded backing tracks plus
note for note transcriptions to*

LET THERE BE ROCK

HELL AIN'T A BAD PLACE TO BE

WHOLE LOTTA ROSIE

HELLS BELLS

BACK IN BLACK

FOR THOSE ABOUT TO ROCK

SIN CITY

HIGHWAY TO HELL



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ON THE CD

The CD is split into two sections; section 1 (tracks 1-8) is the backing tracks minus lead guitar & vocals, while section 2 (tracks 9-16) is the backing tracks with all guitar parts added, so in addition to the written tab you can hear the rhythm, fills and solos as they should be played!

Music arranged and produced by Stuart Bull and Steve Finch.
Recorded at the TOTAL ACCURACY SOUNDHOUSE, Romford, England.

Jamie Humphries: guitar.

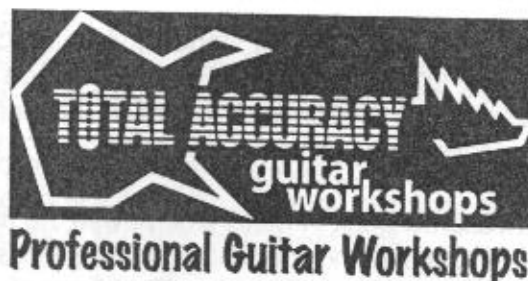
Mick Ash: bass.

Adam Bushell: drums.

Steve Finch: drums (on Sin City).

Jamie Humphries plays Ernie Ball Musicman guitars and uses Cornford amps.

Music transcribed by Jamie Humphries



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Introduction

THE TOTAL ACCURACY 'JAM WITH...' series is a powerful learning tool that will help you extend your stockpile of licks and fills and develop your improvisational skills. The combination of musical notation and guitar tablature in the book, together with backing tracks on the CD, gives you the opportunity to learn each track note for note and then jam with a professional session band. The track listing reflects some of AC/DC's most popular recordings, providing something for guitarists to have fun with and improvise with, as well as something to aspire to.

The first eight tracks on the CD are full length backing tracks recorded minus lead guitar. The remaining tracks feature the backing tracks with the lead guitar parts added. Although many of you will have all the original tracks in your own collections, we have provided them in the package for your reference. The 'JAM WITH...' series allows you to accurately recreate the original, or to use the transcriptions in this book in conjunction with the backing tracks as a basis for your own improvisation. For your benefit we have put definite endings on the backing tracks, rather than fading them out as is the case on some of the original recordings. The accompanying transcriptions correspond to our versions. Remember, experimenting with your own ideas is equally important for developing your own style; most important of all, however, is that you enjoy JAM with AC/DC and HAVE FUN!

One of the most influential rock bands of the past three decades, AC/DC was formed in Sydney Australia in 1973, by brothers Angus and Malcolm Young, lead and rhythm guitar respectively. The Young family were no strangers to the music industry, with Angus and Malcolm's brother Alex, known as George Alexander, forming The Easybeats with guitarist Harry Vanda. They later formed a production team, Vanda and Young, who produced the early AC/DC albums.

The original line up included Rob Bailey, Peter Clark, and vocalist Dave Evans. After the release of their first single, *Can I Sit Next To You Girl?*, the brothers relocated to Melbourne, and recruited singer Bon Scott, Philip Rudd, drums, and Mark Evans, bass. In 1975 the band recorded their first album, and this was followed in 1976 by *High Voltage*, which showcased their hard-hitting mixture of blues and rock. The band were also making their name as a live act, with their high-energy performances. Angus would always perform dressed in a schoolboy uniform, which would become his trademark.

In 1976 AC/DC moved to England, during the explosion of the punk scene. *High Voltage* was also released in the UK, and was followed by the now classic *Dirty Deeds Done Dirt Cheap*. 1977 saw the release of *Let There Be Rock* with the title track including one of Angus' trademark aggressive blues/rock solos. This album also contained *Hell Ain't A Bad Place To Be* and the classic *Whole Lotta Rosie*. To promote the album, the band embarked on a tour, which was a great turning point in their career in the UK, with a legendary appearance at London's Hammersmith Odeon.

During this time Mark Evans left, and was replaced by Cliff Williams. 1978 saw the release of *Power Rage*, debuting the new bass player, and included *Riff Raff* and *Sin City*. It also produced the bands first UK hit single, *Rock 'n' Roll Damnation*, plus an appearance on Top Of The Pops. But the bands biggest hit came later that year, with the release of the live album *If You Want Blood, You Got It*.

Highway to Hell was released in 1979, sold millions world-wide and included *Touch Too Much*. But disaster struck in 1980, with the untimely death of Bon Scott. Scott was found dead after a massive drinking binge. Replacing such a prominent figure in the band was not going to be easy. The band settled for UK vocalist Brian Johnson, formerly of 70's band Geordie.

The band struck back with the awesome *Back In Black* album, with the title track including one of the greatest riffs of all time. The album also included the epic *Hells Bells*, with that classic clanging bell intro, which became a major part of their live show. The album also included *Have A Drink On Me*, a tribute to the late Bon Scott. The album sold over 10 million copies in the US alone.

1981 saw the release of *For Those About To Rock (We Salute You)*. The title track included cannon explosions, which also became a big part of their live show. The band was drawing bigger crowds, and was fast becoming one of the top live acts around. In both 1981, and 1984 they played at the Donington Monsters Of Rock festival.

1983 saw Philip Rudd being replaced by Simon Wright. The band continued to tour, and release massive selling albums including *Flick Of The Switch*, *Fly On The Wall*, and *Who Made Who*, plus a top of the bill slot at the 1986 Rock In Rio festival in Brazil. In 1989 Simon Wright left, and was replaced by Chris Slade, who was later replaced by original drummer Philip Rudd. The band continued to release albums including *Blow Up Your Video*, *The Razors Edge*, *Live*, and *Ballbreaker*. They also contributed a track to the 1993 movie *Last Action Hero*.

The year 2000 has not seen the band slowing down, but instead a return to form with the release of the critically acclaimed album *Stiff Upper Lip*, proving that AC/DC are unrivalled in the heavy rock world.

This book contains eight classic tracks spanning much of the bands career, so plug your SG into your Marshall, put on that old school uniform, and LETS ROCK!!

Performance Notes

LET THERE BE ROCK

The title track from the 1977 album, *Let There Be Rock* includes all the classic AC/DC ingredient, heavy riffs, a solid groove, plus an aggressive solo. The main riff is based around the chords of E major, E5, A5, and G5. The guitar does not play during the first two verses, but is introduced during the third.

This song contains three solos, that use both A minor, (A, C, D, E, G, A), and A major pentatonic scales, (A, B, C#, E, F#, A), over the A5 chord. The B minor pentatonic scale is used over the B5 chord, (B, D, E, F#, A, B). Once again Angus includes many classic blues/rock ideas, plus a classic rock 'n' roll style riff, performed with a swung rhythm, over a straight groove, at the beginning of the second solo. The final solo includes some lead ideas that mix both major and minor pentatonics to form a hybrid pentatonic scale. The final solo concludes with some diad ideas, performed with a fast sixteenth note rhythm. The song concludes with more classic rock licks played over a free time ending.

This song was recorded with Gibson, and Gretsch guitars, and Marshall amps.

HELL AIN'T A BAD PLACE TO BE

This track can also be found on the 1977 release *Let There Be Rock*. The songs intro uses the chords of G5, D/F#, and A5, with the chords being left to sustain. The main verse riff uses the chords of A7, A6, plus an A octave played as diads on the A and D strings. The part should be performed with a tight and punchy feel, so the rests are very important. In contrast, the chorus uses the chords of D5, G5, E major, and A5 played with a power sustaining sound.

The main solo uses both the A minor, and A major pentatonic scales, (A, C, D, E, G, A), (A, B, C#, E, F#, A). This solo shows Angus in fine form, with plenty of aggressive blues/rock licks, that include wailing string bends and fast pentatonic runs.

This song was recorded with the Gibson, Gretsch guitars, and Marshall amps combination.

WHOLE LOTTA ROSIE

Possibly AC/DC's most famous, and most imitated riff, this track can be found on the *Let There Be Rock* album, and is always a favourite in their live set. The main riff, is based on a chord idea, that uses the chords of C5, D5, and A5 against the open A string. This is doubled with the riff being played as single notes. The verse riff continues this theme, performing the riff as a single note line, with chordal embellishment using the A5 chord. The chorus has a looser feel, and includes the chords of F major, D5, and G5.

The solo is based mainly around the scales of A minor pentatonic, (A, C, D, E, G, A), A blues, (A, C, D, Eb, E, G, A), A aeolian, (A, B, C, D, E, F, G, A), and A dorian, (A, B, C, D, E, F#, G, A). There is a lot to digest here, with Angus fusing rapid pentatonic licks, with fast modal single string picking runs. Angus also includes a large helping of aggressive Chuck Berry style string bending, and classic rock 'n' roll licks. Angus also executes some fast double stop ideas, plus a descending chromatic line during the free time section at the end of the song.

This song was recorded with the Gibson, Gretsch, and Marshall setup.

HELLS BELLS

This classic AC/DC track opens with a haunting clanging bell, that introduces a chord arpeggio sequence, based around A minor. The riff concludes with the chords of C5, and G/B. The verse riff is based around A5, D5, and E5, and is performed as tight punchy power chords. The chorus uses the same riff found in the intro section.

The main lead solo kicks off with some bluesy double stop ideas, that use notes from A minor pentatonic, (A, C, D, E, G, A), and A dorian, (A, B, C, D, E, F#, G, A). The solo contains many of Angus' blues style licks, played with an aggressive edge. The solo shifts over the D5 riff, and uses notes from D minor pentatonic, (D, F, G, A, C, D), and D major pentatonic, (D, E, F#, A, B, D). The A minor pentatonic scale is reintroduced over the E5 chord. The song concludes with a melodic figure based around A minor pentatonic, plus more of Angus' signature licks.

This song was recorded with the Gibson, Gretsch and Marshall combination.

BACK IN BLACK

The title track from the 1980 album, this track features one of the most famous riffs all time. The riff is based around the chords of E major, D major, and A5, with a short lead fill, using notes from E minor pentatonic, (E, G, A, B, D, E). The riff concludes with a chromatic fill, that uses the B note as a pedal tone.

The chorus features the chords of A5, E5, B5, B5/A, G5, and D5, that sustain over a solid bass and drum groove. The chorus concludes with the chords of G5, and D5.

The solo features many of Angus' classic blues/rock licks, and is based mainly around E minor pentatonic, E blues scale, (E, G, A, Bb, B, D, E), and E dorian, (E, F#, G, A, B, C#, D, E). The solo concludes with a descending figure, that also includes the open first string.

The outro includes a riff based around E dorian, with a chromatic figure that uses the B note as a pedal tone. This riff is transposed into A dorian, (A, B, C, D, E, F#, G, A), and uses the same fingering as the previous riff, with the E note used as a pedal tone during the chromatic line. The song concludes with an outro solo, with Angus playing more blues/rock style licks, using the same scales found in the main solo.

This song was recorded with a Gibson SG, and Gretsch guitars, through Marshall amps.

FOR THOSE ABOUT TO ROCK

The title track from the 1981 album, and a crowd pleaser at live concerts, with the help of large firing cannons around the stage! The song kicks off with a triad figure played on the top three strings, with the open B string throughout. This part is performed with the fingers, with the volume backed off slightly. Guitar two includes chord ideas using B5, G5, D/F# and E. The main riff is introduced when the band kicks in, with powerful chords, and fills.

The verse is based around a chordal riff that uses the chords of B5, D/A, A, and E major, and G5. Once again, the use of space is important in this riff, so the rests are very important. The chorus uses the same chords and fills found in the intro.

The solo is classic Angus, with fast runs, and wrenching bends. Scale choice includes both A minor, and A major pentatonic, (A, C, D, E, G, A), (A, B, C#, E, F#, A), plus the A blues scale, (A, C, D, Eb, E, G, A). During the final chorus Angus outlines the stabbing chords, with some unison bends.

The final solo is played over a double time rhythm figure, with playing more high octave blues/rock ideas with a mixture of A minor, and major pentatonic scales. The song concludes with chords performed with a fast tremolo rhythm pattern.

This song was recorded with Gibson and Gretsch guitars, and Marshall amps.

SIN CITY

Taken from the *Powerage* album, this track opens with a short riff based around E minor pentatonic, (E, G, A, B, D, E). The main riff follows, and contains the chords of E5, B5, D5, and A5. The verse riff is based around the same chords, but is performed with a tight, punchy feel. Angus' playing is pretty sparse during the verse, outlining the chords with only one or two notes. The pre-chorus uses the chords of A5, and B5, played with an open, and aggressive feel. The chorus uses the same riff found in the intro.

The solo kicks off with a fast sixteenth note pedal tone figure, that uses notes from D major, and uses the open top E string as a pedal tone, (D, E, F#, G, A, B, C#, D). The solo also includes licks based around E minor pentatonic, (E, G, A, B, D, E), plus E dorian, the second mode of D major. As well as the usual rock/blues style ideas, Angus also includes a fast chromatic legato line, that pull off to the open G string. The song concludes with the riff found in the intro.

This song was recorded with Gibson and Gretsch guitars, with Marshall amps.

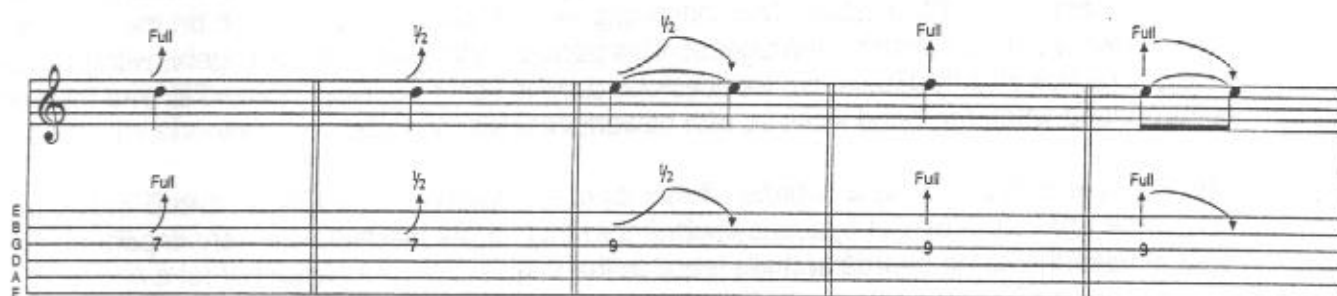
HIGHWAY TO HELL

Another classic AC/DC track. This famous riff uses the chords of A5, D/F#, and A5, with a tight and punchy rhythm. The rests between the chord changes are vital in performing this riff correctly. The E5 chord is included as a build to the chorus.

The chorus includes yet more punchy chordal ideas, and includes the chords of A5, D5, G5, and D major, played with plenty of power. The solo section is introduced with the ringing chords of D major, and G5/D.

The lead solo contains many ideas reminiscent of Chuck Berry's style of playing, and kicks off with some rock 'n' roll style licks using A minor pentatonic, (A, C, D, E, G, A). The solo also includes some licks based around A major pentatonic, (A, B, C#, E, F#, A). This solo is pretty laid back by Angus' standards, so attention should be paid to the phrasing. The song concludes with more A minor/major pentatonic licks, plus some fast trills, and pick scrapes over the free time ending. Once again this track was recorded with Gibson, and Gretsch guitars, and Marshall amps.

Notation & Tablature Explained



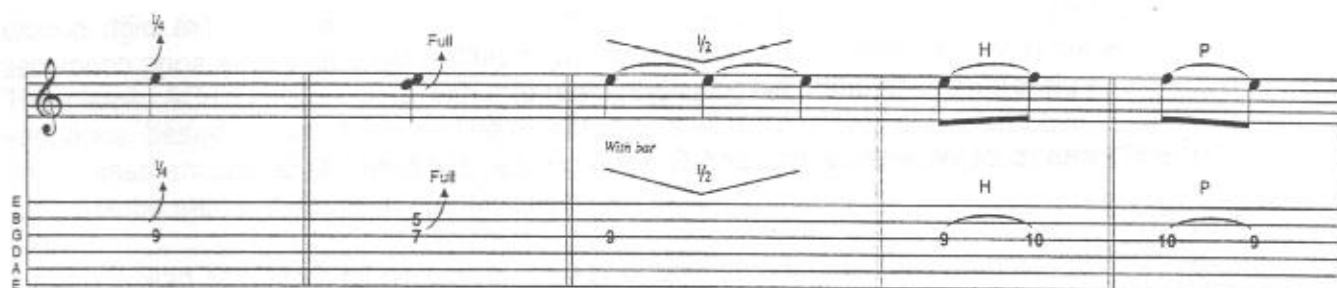
BEND: Strike the note and bend up a whole step (two frets).

BEND: Strike the note and bend up a half step (one fret).

BEND AND RELEASE: Strike the note, bend up a half step, then release the bend.

PRE-BEND: Bend the note up, then strike it.

PRE-BEND AND RELEASE: Bend up, strike the note, then release it.



QUARTER-TONE BEND: Bend the note slightly sharp.

UNISON BEND: Strike both notes, then bend the lower note up to the pitch of the higher one.

TREMOLO BAR BENDS: Strike the note, and push the bar down and up by the amounts indicated.

HAMMER-ON: Strike the first note, then sound the second by fretting it without picking.

PULL-OFF: Strike the higher note, then pull the finger off while keeping the lower one fretted.

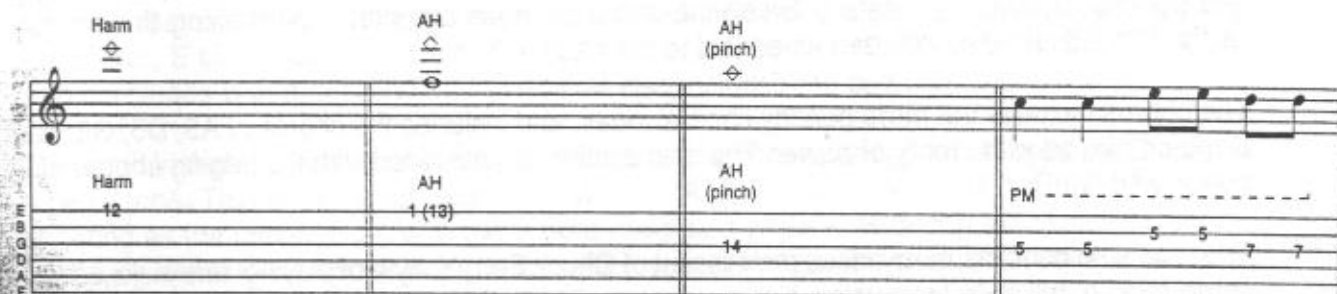


SLIDE: Slide the finger from the first note to the second. Only the first note is struck.

SLIDE: Slide to the fret from a few frets below or above.

VIBRATO: The string is vibrated by rapidly bending and releasing a note with the fretboard hand or tremolo bar.

TAPPING: Hammer on to the note marked with a T using the picking hand, then pull off to the next note, following the hammer-ons or pull-offs in the normal way.



NATURAL HARMONIC: Lightly touch the string directly over the fret shown, then strike the note to create a "chiming" effect.

ARTIFICIAL HARMONIC: Fret the note, then use the picking hand finger to touch the string at the position shown in brackets and pluck with another finger.

ARTIFICIAL HARMONIC: The harmonic is produced by using the edge of the picking hand thumb to "pinch" the string whilst picking firmly with the plectrum.

PALM MUTES: Rest the palm of the picking hand on the strings near the bridge to produce a muted effect. Palm mutes can apply to a single note or a number of notes (shown with a dashed line).

Let There Be Rock

Words & Music by Angus Young,
Malcolm Young & Bon Scott

G5 E G5 E G5

Gtr 1
With overdrive

Gtr 2
With overdrive

1 2,5,10,14

E5 A5 E5 G5 1,2,3 4 8va

In the be -

4,8,12,16

The musical score is written for guitar in 4/4 time. It features two guitar parts, Gtr 1 and Gtr 2, both with overdrive. The score is divided into two systems. The first system covers measures 1 through 14, with a key signature of one sharp (F#) and a time signature of 4/4. The second system covers measures 15 through 16, with a key signature change to one sharp (F#) and a time signature of 4/4. The score includes a variety of guitar techniques, including power chords, single notes, and complex rhythms. The lyrics 'In the be -' are written under the second system. The score is published by J. Albert & Son Pty. Limited.

(8va)
18 - gin - ning back in nine - teen fif - ty five

(8va)
21 man did - n't know 'bout a rock 'n' roll show

(8va)
24 'n' all that jive. White man had the schmalz

(8va)
27 Black man had the blues

(8va)
30 No one knew what they was gon - na do but Tchai - kov - sky had the news

(8va)
33 He said, "Let there be sound." And there was sound

(8va)
37 "Let there be light." There was light

(8va)
41 "Let there be drums." There was drums

(8va)
45 "Let there be gui - tar." There was gui - tar

(8va) A5
48 Ah let there be rock

Gtr 1 + 2
49

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a vocal melody line in treble clef and a piano accompaniment line in bass clef. The melody is written in a key with one flat (B-flat) and a 2/4 time signature. The piano part features a simple harmonic accompaniment with chords and single notes. The second system continues the melody and accompaniment, ending with a final cadence. The piano part includes some complex chordal textures, including a double bar line and a repeat sign.

The musical score for "The Wind" by The Beatles is presented in a three-staff format. The top staff is the guitar part, the middle staff is the bass part, and the bottom staff is the drum part. The guitar part includes a "pick scrapes" section. The bass part includes a "7" section.

Gtr 2 continues sim.

[illegible]

Gtr 2

Full Full Full

Freely rake H feedback a tempo G5 E G5

Let ring rake H

80,84,88,92 Gtr 2 as Intro

77

E G5 E5 A5 E5 G5 1,2,3 E G5 4 E

81,85,89,93 95

96 And it came to pass that rock 'n' roll was born. All a -

100 cross the land ev - 'ry rock - in' band was blow - in' up a storm. And the

104 gui - tar man got fa - mous, the busi - ness man got rich and in

108 ev - 'ry bar there was a sup - er star with a sev - en year itch. There was

112 fif - ty mil - lion fin - gers learn - in' how to play and you could hear the fin - ger pick - in' -

117 and this is what they had to say. "Let there be light,

121 sound, drums, gui - tar."

8va ----- A5

Oh! _____ let there be rock. _____

Gtr 1 + 2

E B G D A E

127

E B G D A E

130

E B G D A E

133

sl

sl

Gtr 2 continues sim.

omit 2nd°

E B G D A E

136, 140

sl

sl

E B G D A E

139, 143

144

Musical score for "The Rose Tree" in G major, 3/4 time. The score is written for voice and guitar. The key signature has one sharp (F#), and the time signature is 3/4. The piece consists of two measures. The first measure contains the vocal melody and guitar accompaniment. The second measure is a continuation of the first. The guitar part is written in standard notation with fret numbers indicated below the notes. The score is labeled "148" at the bottom left.

152

Gtr 2

A5

Freely

p

sl

a tempo

G5

Strike with edge of pick

With feedback

8 10 11 10 11 11 8 14 12 12 14 15 3 0 0 X 3

155

G5

130, 162, 166, 170

Gtr 2 as Intro

1.2.3 E G5 4 E 8va

One night in a club called, The

161, 165, 169

(8va) G5 E5 A5 E5 G5 E

Sha - kin' Hand, there was a

175

(8va) G5 E5 A5 E5 G5

for - ty two de - ci - bel rock - in' band.

178

(8va) E G5

And the mu - sic was good and the mu - sic was loud

181

(8va) E5 A5 E5 G5 E

and the sin - ger turned — and he

184

(8va) G5 E5 A5 E5 G5 E A5

said to the crowd, — "Let there be rock," —

187

(8va)

Gtr 1 + 2

190

(8va)

Full Full Full Full

Full Full Full Full

193

Gtr 2 continues sim.

196

199

Musical score for "The Rose Tree" in G major, 3/4 time. The score is written for a treble clef and a guitar-style bass line. The melody features a triplet of eighth notes (G4, A4, B4) and a half note (C5), followed by a quarter note (B4) and a half note (A4). The bass line consists of a half note (G3) and a quarter note (A3). The key signature is one sharp (F#), and the time signature is 3/4. The score includes a repeat sign and a first ending bracket. The first ending is marked with a "P" (Pizzicato) and a "Full" (Full) instruction. The second ending is marked with a "P" (Pizzicato) and a "Full" (Full) instruction. The score ends with a double bar line.

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody and the beginning of the guitar accompaniment. The second system contains the next two measures. The melody is written in treble clef with a key signature of one flat (B-flat). The guitar accompaniment is written in standard notation with a six-string guitar layout (E, B, G, D, A, E) indicated on the left. The first measure of the melody features a half note G4, a half note F4, and a half note E4, followed by a quarter rest. The second measure features a quarter note D4, a quarter note C4, and a quarter note B3. The guitar accompaniment in the first measure consists of a bass line with notes G2, B1, and D2, and a treble line with notes G4, B4, and D5. The second measure of the guitar accompaniment consists of a bass line with notes G2, B1, and D2, and a treble line with notes G4, B4, and D5. The score is marked with a '1/4' time signature and a '1/4' note value. The guitar accompaniment includes a 'sl' (slide) instruction over the first measure and a 'sl' instruction over the second measure. The score is numbered 211 at the bottom left.

213

sl sl sl sl B5 $\frac{1}{4}$ Full $\frac{1}{4}$ Full

E B B G D A E

215

Full sl $\frac{1}{2}$ Full $\frac{1}{2}$ Nh

E B B G D A E

219

E B B G D A E

221

E B B G D A E

223

sl sl

E B B G D A E

225

sl

E B B G D A E

227

228

229

230, 231, 232, 233
234, 235, 236

X7

237

238, 239

X2

240, 241

242

X2

243

244

245

246, 248

Hell Ain't A Bad Place To Be

Words & Music by Angus Young,
Malcolm Young & Bon Scott

$\text{♩} = 128$

G5 D/F# G5 D/F# G5 D/F# A5

Gtr 1 + 2 With overdrive

1, 5, 9, 13

3, 7, 11

A5

4

E B G D A E

15

A7 A6 A7 A6 A7 A6 A7 A (octave)

Gtr 1

PM

5 4 5 4 5 4 5 7 7 7 7

0 X 0 0 0 0 0 0 0 0

Gtr 2

5 4 5 4 5 4 5 2 2 2 2

0 0 0 0 0 0 0 2 2 2 2

19, 23

1

A7 A (octave)

5 7 7 7 5 7 7 7

0 0 0 0 0 0 0 0

2 A7 A (octave) 8va A7 A6 A7 A6 A7 A6

Some - times I think this wom - an is kind - a hot.
Spends my mon - ey, drinks my booze,

25 Gtr 2 continues sim.

27,80

A7 A (octave) A7 A (octave) A7 A6 A7

(8va) stays out ev'ry night. Some - time I think this
But I got to think - in', hey

29,82

(8va) A6 A7 A6 A7 A (octave) A7 A

wo - man is some - times not, Hold it
just-a min - ute, some - thing ain't right.

32,85

A7 A6 A7 A6 A7 A6 A7 A (octave)

(8va) Puts me down, fool me and 'round, — like she'd do it to me. —
dis - il - lu - sions — and con - fu - sions. You make me wan - na cry. —

35,88

A7 A A7 A6 A7 A6 A7 A6

(8va) —

Af - ter sat - is - fac - tion an - y die - sel ac - tion.
Oh what a shame, — you play - in' your games, —

5 7 7 7 5 4 5 4 5 4

0 0 0 0 0 0 0 0 0 0

38,71

A7 A (octave) A7 A (octave) D5 G5

(8va) —

That ain't the way it should be. — She's young, knows —
tell - in' me — your — lies. — Don't mind ya play-in' de-mons —

2°

5 7 7 7 5 7 7 7 3 3

0 0 0 0 0 0 0 0 0 0

41,74

Gtr 2 G/A A5 Gtr 2 doubles

(8va) — D5 G5 D5

3

I'm the man. — She's got - ta see, — 'cause I'm
as long as it's with me.

(3) 3 3 3 3 3

0 0 0 0 0 0

44,77

(8va) E A5 E G5

3

here If this is hell then you it's my year. Brings out the dev - il in
If this is hell then you could say year. it's heav - en - ly.

0 1 2 2 0 0 0 3 3 3

0 0 0 0 0 0 0 0 0 0

47,80

(8th)

me. Hell ain't a bad place to be.
Hell ain't a bad place to be.

A7 A6 A7

50, 53

A6 A7 A6 A7 A (octave) A7 A (octave)

53

A7 A6 A7 A6 A7 A6 A7 A (octave) A7 A (octave)

56

(8th) Loco

be.

A7 A6 A7 A6 A7 A6

picks scrapes

PM PM PM PM PM PM

58

A

System 87 includes a guitar staff with a treble clef and a key signature of one sharp (F#). It features a whole note chord, a quarter note with a 1/4 time signature, and a triplet of eighth notes. The bass staff has a treble clef and a key signature of one sharp, with a whole note chord, a quarter note with a 1/4 time signature, and a triplet of eighth notes. The guitar staff has a treble clef and a key signature of one sharp, with a whole note chord, a quarter note with a 1/4 time signature, and a triplet of eighth notes. The bass staff has a treble clef and a key signature of one sharp, with a whole note chord, a quarter note with a 1/4 time signature, and a triplet of eighth notes.

87

A7 A6 A7 A6 A7 A6 A

System 89 includes a guitar staff with a treble clef and a key signature of one sharp (F#). It features a whole note chord, a quarter note with a 1/4 time signature, and a triplet of eighth notes. The bass staff has a treble clef and a key signature of one sharp, with a whole note chord, a quarter note with a 1/4 time signature, and a triplet of eighth notes. The guitar staff has a treble clef and a key signature of one sharp, with a whole note chord, a quarter note with a 1/4 time signature, and a triplet of eighth notes. The bass staff has a treble clef and a key signature of one sharp, with a whole note chord, a quarter note with a 1/4 time signature, and a triplet of eighth notes.

89

A7 A6 A7 A6 A7 A6

System 92 includes a guitar staff with a treble clef and a key signature of one sharp (F#). It features a whole note chord, a quarter note with a 1/4 time signature, and a triplet of eighth notes. The bass staff has a treble clef and a key signature of one sharp, with a whole note chord, a quarter note with a 1/4 time signature, and a triplet of eighth notes. The guitar staff has a treble clef and a key signature of one sharp, with a whole note chord, a quarter note with a 1/4 time signature, and a triplet of eighth notes. The bass staff has a treble clef and a key signature of one sharp, with a whole note chord, a quarter note with a 1/4 time signature, and a triplet of eighth notes.

92

The image shows a musical score for guitar, consisting of two systems. The first system has a treble clef staff with a melody and a bass staff with a bass line. The melody includes notes with slurs and slurs, and the bass line includes notes with slurs and slurs. The second system has a treble clef staff with a melody and a bass staff with a bass line. The melody includes notes with slurs and slurs, and the bass line includes notes with slurs and slurs. The score includes various musical notations such as notes, rests, and fingerings.

[illegible]

A7 (8va) A6 A7 A6 A7 A6 A7 A (octave) A7 A (octave)

hell ain't no bad place to be.

PM PM PM PM PM PM PM PM

5 0 0 0 4 0 0 0 5 0 0 0 4 0 0 0 5 7 7 7 0 0 0 0 5 7 7 7 0 0 0 0

118

A7 (8va) A6 A7 A6 A7 A6 A7 A (octave) A7 A (octave)

Heil ain't no bad place to be.

PM PM PM PM PM PM PM PM

5 0 0 0 4 0 0 0 5 0 0 0 4 0 0 0 5 7 7 7 0 0 0 0 5 7 7 7 0 0 0 0

122

A7 (8va) A6 A7 A6 A7 A6 A7 A (octave) A7 A (octave)

Hell ain't no bad place to be.

PM PM PM PM PM PM PM PM

5 0 0 0 4 0 0 0 5 0 0 0 4 0 0 0 5 7 7 7 0 0 0 0 5 7 7 7 0 0 0 0

126

A7 A (octave) A7 A (octave)

Rail. a tempo

5 7 7 7 0 0 0 0 5 7 7 7 0 0 0 0 (7) 0 7 7 0 7 0

130

A7 (8va) A6 A7 A6 A7 A6 A7 A (octave) A7 A (octave)

hell ain't no bad place to be.

PM PM PM PM PM PM PM PM

5 0 0 0 4 0 0 0 5 0 0 0 4 0 0 0 5 7 7 7 0 0 0 0 5 7 7 7 0 0 0 0

118

A7 (8va) A6 A7 A6 A7 A6 A7 A (octave) A7 A (octave)

Heil ain't no bad place to be.

PM PM PM PM PM PM PM PM

5 0 0 0 4 0 0 0 5 0 0 0 4 0 0 0 5 7 7 7 0 0 0 0 5 7 7 7 0 0 0 0

122

A7 (8va) A6 A7 A6 A7 A6 A7 A (octave) A7 A (octave)

Heil ain't no bad place to be.

PM PM PM PM PM PM PM PM

5 0 0 0 4 0 0 0 5 0 0 0 4 0 0 0 5 7 7 7 0 0 0 0 5 7 7 7 0 0 0 0

126

A7 A (octave) A7 A (octave)

Rail. a tempo

5 7 7 7 0 5 7 7 7 0 {7} 0 7 7 7 0

130

Whole Lotta Rosie

Words & Music by Angus Young,
Malcolm Young & Bon Scott

$\text{♩} = 155$ C5 D5 C5 A5 X4 C5 D5 C5 A5

Gtr 1

Gtr 2

1,3,5,7 9

C5 D5 C5 A5

Wan - na tell you sto - ry 'bout wom - an I know.

E B G D A E

E B G D A E

10

C5 D5 C5 A5 C5 D5 C5 A5

Ah, — come to lov - in', —

13

C5 D5 C5 A5

she steals the show, — She ain't x'act - ly pret - ty, —

16

C5 D5 C5 A5 C5 D5 C5 A5

ain't ex - act - ly small, —

19

fort' - two, — thir-ty - nine, fif - ty - six, you can say she's got it all. —

22

C5 D5 C5 A5

25

28

31

Ne - ver had a wom - an, nev - er had a wom - an like you.
 Hon - ey you can do it, do it had to me all night long.

34, 36

Gtr 2 continues sim.

Do - in' all the things,
 On - ly one who turns, on -

36, 38

Do - in' all the things,
 On - ly one who turns, on -

(8va)-----

do - in' all the things you do. _____
- ly one who turns me on. _____

39,71

(8va)-----

Ain't no fair y sto - - - ry,
All through the night - - - time,

42,74

(8va)-----

ain't no skin and bones, _____
right a round the clock. _____
but you

44,76

(8va)-----

give it all you got, _____
Woh! _____
To weigh - in' in at nine - teen stone, _____
my sur - prise, _____
Ros - _____

46,78

8va

- ie nev - er stops. You're a whole lot - ta

Gtr 1

Gtr 2

H

48,80

F (8va) D5

wom - an, a whole lot - ta wom - an,

50,82

(8va) ----- A5 G5 ----- X3

whole lot - ta Ros - ie, 3rd - And you're a whole lot - ta

E B G D A E

53,85 54,56,58,86,88,90

G D/F# G D/F# G To CODA

(8va) -----

wom - an. -----

E B G D A E

60,82

A5
(8^{va})

82

D. S. al CODA

(8^{va})

Oh!

84

103

EB
BG
DA
E

104

EB
BG
DA
E

105

EB
BG
DA
E

106

EB
BG
DA
E

107

EB
BG
DA
E

108

EB
BG
DA
E

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in a simple, folk-like style with a wavy line above it. The second system is a bass clef staff with a key signature of one sharp (F#) and a common time signature (C). The bass line is written in a simple, folk-like style with a wavy line above it. The lyrics 'The Rose Tree' are written below the bass staff.

Rhythm Gtrs continue sim.

[illegible]

The musical score for 'The Rose Tree' is presented on a grand staff. The treble clef staff contains the melody, which is a simple, repetitive tune. The bass clef staff contains the bass line, which is a simple, repetitive bass line. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into two systems, each containing two measures. The first system is marked with a '1' and the second system is marked with a '2'. The notes are written in a simple, clear style, and the bass line is written in a simple, clear style.

[illegible]

F

Oh you're a whole lot - ta wom - an

Full Full P Full Full sl sl sl sl sl

(12) 15 15 (15) 13 15 (15) 15 15 (15) sl sl 16 (16) sl 15 (15) sl 15 sl

144

D

Whole lot - ta wom - an Whole lot - ta

sl sl

0 12

147

A5 G5 A5 G5

Ros - ie Whole lot - ta Ros - ie

Full Full

0 5 (5) 0 5

150

A5 G5

Still a whole lot - ta Ros - ie Whole lot - ta

Full Full Full Full sl sl

(5) 0 5 (5) 5 (5) (5)

153

G D/F# G D/F# G A5

wom - an man man man man yeah yeah yeah yeah

8va

Full

Full

Full

Full

Full

20 (20) 20 20 20

158

Whole lot - ta Ros - ie Whole lot - ta

(8va)

P Full P Full P Full P Full P Full P Full

3 3 3 3 3 3 3 3

(20) 20 17 17 19 19 (19) 17 19 19 17 19 17 19 17 (17) 19 17 20 17 17 17 19

159

(With vocal ad libs)

wom - an

(8va)

P Full P Full H P Full H P Full H P Full H P Full H P Full P

3 3 3 3 3 3 3 3

P Full P Full H P Full H P Full H P Full H P Full P

20 17 17 20 17 17 17 20 17 17 20 17 17 20 17 17 20 17 17 20 17 17 20 17 19

162

8va

P Full P Full P Full P Full P Full P Full P Full P Full P Full

3 3 3 3 3 3 3 3

P Full P Full P Full P Full P Full P Full P Full P Full P Full

17 17 20 17 17 17 20 17 17 17 20 17 17 17 20 17 17 20 17 17 20 17 17 20 17 19

164

(8va)-----

166

(8va)-----

168

(8va)-----

170

(8va)-----

172

(8va)-----

175

(8va)-----

176

[illegible]

(Solo)

The image shows a musical score for guitar. The top staff is a treble clef with a key signature of one sharp (F#). It contains a solo line with various notes, including a triplet of eighth notes. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a rhythm line with a series of eighth notes. The solo line is marked with a '3' under a triplet of eighth notes. The rhythm line is marked with a '3' under a triplet of eighth notes. The solo line is marked with a '3' under a triplet of eighth notes. The rhythm line is marked with a '3' under a triplet of eighth notes.

3

3

182
Rhythm
Gtr
A5

(Sua)...

20-20-20-20-19-19-19-19-17-17-17-17-17-17-17-17-17-17-19-19-19-19-20-20-20-20-20-20-19-20-21-18-18-18-18-18-18-18-18-18-19-19-19-19-19-21-21-21-21-21-21-20-21

184 Rhythm Gtr continues sim.

(8va)

155

(8^{me})

Full

Full

188

[illegible]

(8va) -

192

(8va) -

G5

194

(8va) -

A5

G5

198

(8va) A5

freetime

rall

Full

Full

202

(8va)

3

P

P

206

(8va) Loco

Full

Full

P

P

210

Hells Bells

Words & Music by Angus Young,
Malcolm Young & Brian Johnson

$\text{♩} = 94$

Bell Intro

(Am)

Gtr 1 With overdrive

Let ring - - - -

C5 G/B (Am)

Gtr 1

Gtr 2 With overdrive

C5 G/B (Am)

The musical score is written for guitar in 4/4 time with a tempo of 94 beats per minute. It begins with a 'Bell Intro' section marked with a treble clef and a key signature of one sharp (F#). The first guitar part, 'Gtr 1 With overdrive', is in the key of A minor (Am) and features a melodic line with a 'Let ring' instruction. The second guitar part, 'Gtr 1', continues the melody with a key change to C5, G/B, and Am. The third guitar part, 'Gtr 2 With overdrive', provides a harmonic accompaniment. The fourth guitar part, also marked 'C5 G/B (Am)', continues the melodic line. The score includes fingerings (e.g., 9, 7, 7, 5, (5), 5, 7, 7, 0, 0, (0), 9, 7, 7, 7, 5) and a capo position of 4 for the second guitar part. The bass clef staves show the corresponding bass lines with fingerings (e.g., 0, 7, 7, 0, 5, 0, 7, 0, 0, (0), 7, 7, 0, 0).

The first system of the musical score for 'The Wind' consists of a treble clef staff and a bass clef staff. The treble staff contains a melody of eighth and quarter notes, with a key signature of one sharp (F#) and a 2/4 time signature. The bass staff contains a bass line with fingerings indicated by numbers 0 through 7, and a bar line. The system is labeled 'C5 G/B (Am)' in the top right corner.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a vocal line in treble clef with a key signature of one sharp (F#) and a piano accompaniment in bass clef. The vocal line begins with a half note G4, followed by a half note A4, and then a half note B4. The piano accompaniment features a series of chords: a G major chord (G2, B1, D2), an A major chord (A2, C3, E3), and a B major chord (B2, D3, F#3). The second system continues the vocal line with a half note C5, followed by a half note B4, and then a half note A4. The piano accompaniment continues with a C major chord (C3, E3, G3), a B major chord (B2, D3, F#3), and a final G major chord (G2, B1, D2).

13 Gtr 2 doubles Gtr 1

19

22

Chords: D5, C5, G/B

Staff 1 (Treble):

Staff 2 (Bass):

Staff 3 (Treble):

Staff 4 (Bass):

25

Chords: A5, D5, C5, G/B

Staff 1 (Treble):

Staff 2 (Bass):

Staff 3 (Treble):

Staff 4 (Bass):

27

Chords: A5, D5, C5, G/B, A5, D5

Staff 1 (Treble):

Staff 2 (Bass):

Staff 3 (Treble):

Staff 4 (Bass):

29, 31

(8^{va})----- C5 G/B A5 D5 C5 G/B

hur - ri - cane. See my My light - nin's flash - in' a - cross the sky,
 friend of mine. white light flashing as I split the night, 'cause if

PM -----

PM -----

32,50

A5 D5 C5 G/B D5

(8^{va})-----

you're on - ly young but you're gon - na die. I won't take no pris - on - ers, won't
 good's on the left, then I'm stickin' to the right.

PM -----

35,63

(8va) C5 G5 D5 C5 G5

— spare no lives. No - bod - y's put - tin' up — a fight, I —

E B G D A E

38

(8va) E5 D5 A5

— got my bell. I'm gon - na take you to hell.

E B G D A E

41, 40

G5 D5 C5 G/B A5 D5

(8va)-----,

bells-----

51,79

*1° open (5)
2° A5

Gtr 2 continues sim

C5 G/B A5 D5 C5 G/B

8va-----

I'll give you-----

54

2 A5

* 1/2 P

3

* 1/2 P

1/4 H

* 1/2

1/4

picksrape

* unison bend

* unison bend

81

(8va) D5 C5 G5

93

(8va) E5 Loco E5 D5 A5

96

(8va) E5 G5 D, 8va al CODA

99

CODA

(8va) C D C5 G/B (Am)

107

19 7 7 7 0 3 3 3 0 5 3 19 (19) 19 17

Gtr 2 continues sim.

(8va) C D C5 G/B

110

(17) 19 19 (19) 19 17 (17) 19 19

(Am) (8va) C

113

(19) 19 17 (17) 19 19 (19) 19 17

(8va) D A5 C5 D5

116

(17) 12 (12) 5 7 5 7 5 7 5

Gtr 2 as Solo Section

119

A5 C5 D5 A5 C5

Full Full sl 1/4 H wavy sl Full Full sl Full

10 10 10 (10) 13 (13) 14 12 14 13 14 (14) 10 10 (10) 20

12 12 12 12 X

E B G D A E

122

D5 A5 8va

(8va) Full Full Full Full Full Full Full P Full

Full Full Full Full Full Full P Full

17 17 20 (20) 17 17 20 (20) 20 20 20 20 20 17 19 19 17 19 20

(20) (0)

Loco rit. 3 Freely 6

E B G D A E

124

C5 D5 A5

(8va) Full Full Full Full Full Full 3 wavy pick scrape - 1/4 1/4

20 20 20 20 20 20 20 19 19 17 19 17 2 2 2 2

19 19 19 19 19 19 19 19 19 19 19 0 0 0 0

E B G D A E

Words & Music by Angus Young,
Malcolm Young & Brian Johnson

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N.C. Full P E D A5 N.C.

8

Full P

Full P

Full P

Full P

sl

sl

sl

sl

2 4 5 6 7

2 4 5 6 7

E5 D A5 N.C.

8va

Back in black, — I hit the sack, I've been too long, I'm glad to be back. Yes, I'm —
Back in the back of some a' Cadillac, number one with a bullet, I'm a pow - er pack. Yes, I'm —

Full P

Full P

Full P

Full P

sl

sl

sl

sl

2 4 5 6 7

9,25

Gtr 2 continues sim.

E5 D A5 N.C.

(8va)

— let loose from the noose — that's kept me hang - in' a - bout — I keep
in a bang with the gang, they got-ta catch me if they want me to hang. 'Cause I'm

Full P

Full P

Full P

Full P

sl

sl

sl

sl

2 4 5 6 7

11,27

E5 D A5 N.C.

(8va)

look - in' at the sky 'cause it's get - tin' me high. — For - get the hearse, 'cause I'll nev - er die. I got
back on the track and I'm beat - in' the flack, no bod - y's gon - na get me on a - nother rap. So

Full P

Full P

Full P

Full P

sl

sl

sl

sl

2 4 5 6 7

13,29

(8^{va}) E D A5 N.C.

nine lives, cat's eyes a - bus - in' ev - 'ry one of them and run - nin' wild. 'Cause I'm
look at me now, I'm just making my play, don't try to push your luck, just get out - ta my, my way. 'Cause I'm

15,31

(8^{va}) A5 E5 B5 B5/A B5 A5 E5 B5 B5/A B5 G5 D5 A5 A5

back, yes, I'm back, well, I'm back, yes, I'm

17,33,57

Gtr 2 doubles

(8^{va}) G5 D5 A5 A5 E5 B5 B5/A B5 A5 E5 B5 B5/A B5

back, well, I'm back, back, well, I'm

20,36,60

G5 D5 to CODA

(8^{va}) back in black, yes, I'm back in black.

23,39,63

The image shows a musical score for the song "The Wind" by The Beatles. It includes guitar and bass parts with chord diagrams and tablature. The guitar part is written in treble clef with a key signature of one sharp (F#). The bass part is written in bass clef. The score is divided into measures with chord diagrams above the staff and tablature below. The guitar part features a melodic line with a 3-note triplet and a 1/2 note. The bass part features a rhythmic line with a 7/8 note and a 1/2 note. The tablature for the guitar part shows fret numbers 0, 7, 5, 5, 4, 4, 7, 5, 7, 7, (7), 5, 7, 7, 7, 5, 5. The tablature for the bass part shows fret numbers 2, 7, 7, 7, 7, 7, 7, 2, 2, 2, 2, 2, 2, 2, 2, 2, 7, 7, 7, 7, 7, 7, 2, 2.

[illegible]

E5 D5/E A/E E5
 Full Full Full 3 3 Full Full Full 3
 12 12 12 15 15 15 12 15 12 14 12 14 15 15 14 12 14 14 12 14 14 14 14 14

49 2 7 7 7 7 7 2 2 2 2 2 2 2 2 2 2
 2 5 5 5 4 4 2 2 2 2 2 2 2 2 2 2
 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

D5/E A/E A5 E5 A5
 H Full Full Full Full Full 6 sl
 12 14 14 12 14 (14) 15 14 12 14 14 15 12 15 12 14 12 14 (0)

51 2 7 7 7 7 7 2 2 2 2 2 2 2 2 2 2
 2 5 5 5 4 4 2 2 2 2 2 2 2 2 2 2
 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

E5 D5/E A/E E5 Full
 sl sl sl sl Full
 0 0 7 9 0 0 7 7 7 7 0 0 6 4 6 6 6 12 12 15 0 0

53 2 7 7 7 7 7 2 2 2 2 2 2 2 2 2 2
 2 5 5 5 4 4 2 2 2 2 2 2 2 2 2 2
 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

D5/E A/E

A5 Full E5 D. $\frac{8}{15}$ al CODA Full A5

55

CODA

N.C. (With vocal ad libs) sl P sl X4 sl P

65,66,67,68

sl P sl P sl P sl P

70

A5 E5 B5 B5/A B5 A5 E5 B5 B5/A B5

Well I'm back, back,

72

(8va) G5 D5 A5 G5 D5 D A5 E5 B5 B5/A B5

back, back, back,

75

(8va) A5 E5 B5 B5/A B5 G5

back back in black. Yes, I'm

76

D5 (8va) A5

back in black. I wan - na say it,

Full 1/2 1/2 PM sl

80

Gtr 2 D5 A5

E5 D5/E A/E E5 D5/E A/E

P P P P P P

83

Gtr 2 as Solo Section

Musical score for guitar, showing a melody in treble clef and a bass line in bass clef. The melody includes notes with slurs and accents, and the bass line includes fret numbers and chord symbols (A5, E5, D5/E, A/E).

[illegible][illegible]

For Those About To Rock (We Salute You)

Words & Music by Angus Young,
Malcolm Young & Brian Johnson

$\text{♩} = 125$
Half time feel

B

Gtr 1 Overdrive with fingers

E B G D A E

11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11

1,5

Bm **B5** **B sus4**

(h)

E B G D A E

10 10 10 10 10 10 14 14 14 12 12 12 12 12 12 12 12

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11

3,7

B5 **G5** **D/F#** **E5**

(h)

Gtr 1

E B G D A E

11 11 11 11 11 11 11 11 11 11 11 11 11 11 10 10 10 10 10 10 14 14

0 0

11 11

Gtr 2 With overdrive

E B G D A E

4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

9

12

B5

15

G5 D/F# m B5 B5/A

18

G5 D/F# E5

B5 **B5/A**

21

G5 **D/F#** **E5**

23

B5 **B5/A**

Oh Yeah Yeah

25

Chords: G5, D/F#, E5

(8va) -----, Loco

Yeah

28

Chords: B5, B5/A, G5, D/F#, E

(8va) -----

Oh

31

(8^{va}) ----- B5 B5/A G5

We're on _____ to - night, _____

34

D/F# (8^{va}) E B5 B5/A

To the gui - tar bite. _____ Yeah Yeah _____

37

(8va) ----- G5 D/F# E

Oh!

E B G D A E

40

B5 (8va) ----- D/A A E

Stand up and be coun - ted for what you are a - bout to re - ceive.

Gtr 1 + 2

43

(8va) G5 E5 B5 D/A A E

We are the deal - ers we'll

E B G D A E

46

(8va) G5 E B5 D/A

give you ev - 'ry thing you need. Hail, hail to the

49

(8va) A E G5 E

good times, 'cause rock has got the right of way. We

52

B5 (8va) D/A A E

ain't no le - gend, ain't no cause, we're just liv - in'

55

(8va) G5 E B5 B5/A G5

for to - day. For those a - bout to rock we sa -

58

Gtr 2 as Intro

(8^{va}) D/F# E B5 B5/A

- lute you. For those a - bout to rock

51

(8^{va}) G5 D/F# E

we sa - lute you. We

54

(8^{va}) B5 D/A A E

rock at dawn on the front line, like a bolt right a' out of the blue.
bat - tery for hire with a guitar fire ready and aimed at

57,109

(8^{va}) G5 E B5 D/A A E

you. The sky's a - light with the gui - tar bite.
Pick up your balls and load up your can - non for a

70,112

to CODA

(8^{va}) G5 E B5 B5/A

Heads will roll and rock to - night For those a - bout to rock
 twenty - one gun salute, For For

E B B G D A E

73,115 75

(8^{va}) G5 D/F# E

we sa - lute you. For

E B B G D A E

76

B5 B5/A G5 D/F# E

those a - bout to rock we sa - lute you.

E B B G D A E

79

(8^{va}) B5 B5/A G5 D/F# E

For those a - bout to rock we sa - lute you.

E B B G D A E

82

(With vocal ad libs)

A5 Full ↑ D/A 1/4 P A 1/2 P G5 1/2 1/2 D5 Full ↑ A5 Full ↑ D/A Full ↑ A Full ↑

Full ↑ 1/4 P 1/2 P 1/2 1/2 Full ↑ Full ↑ sl Full ↑

13 13 10 10 12 (12) 10 12 12 12 (12) 12 12 (12) 12 12 (12) 13

99

G5 Full ↑ P D5 Full ↑ Full ↑ A5 Full ↑ D/A Full ↑ A Full ↑ 1/2 Full ↑ G5 1/2 D5 sl

Full ↑ P Full ↑ Full ↑ rushed Full ↑ Full ↑ late Full ↑ 1/2 Full ↑ sl

13 13 13 13 10 13 13 13 13 13 13 13 13 13 (13) 10 12 10 11

102

A5 D/A A G5 D5

Full ↑ sl 1/2 Full ↑ sl Full ↑

Full ↑ sl 1/2 Full ↑ sl Full ↑

10 10 12 10 10 (10) X X 12 (12) 8 8 9 7 5 7

105

A D/A A G5 D5 D. S. al CODA

pinch Ah pinch Ah pinch Ah PM Full ↑ We're just a Loco Full ↑

pinch Ah pinch Ah Full ↑ Full ↑

5 7 7 7 5 7 5 20 (20) 20 17 20

107

CODA

B5 (8va) ————, Loco

Those a - bout to rock fire we sa - lute

G5 **D**

B5 **A5** **B5** ————, Loco

you Oh for those a - bout to rock

G5 **D** **A5** **B5** ————, Loco

we sa - lute you Oh Those a - bout to rock

(8va) ————, Loco

fire we sa - lute you

G5 **D** **A5**

The image shows a musical score for the song "The Fire Song" by The Roots. The score is written for voice, guitar, and bass. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two systems. The first system contains measures 1 through 128, and the second system starts at measure 129. The vocal melody is in the top staff, with lyrics "Oh! fire We sa...". The guitar part is in the middle staff, featuring a melodic line with "Full" and "10 13" markings. The bass line is in the bottom staff. The score includes various musical notations such as notes, rests, and dynamic markings.

[illegible]

141

(8va) G5 D A5 B5
 we sa - lute you For those a - bout to rock
 Full Full Full sl
 Full Full Full sl
 10 10 10
 9 9 9 9 (9)

149

Musical score for "The Rose Tree" featuring a vocal line and guitar accompaniment. The score includes a key signature of one sharp (F#) and a common time signature (C). The guitar part includes a capo on the 9th fret and a key signature change to one sharp (F#). The lyrics are: "we sa-lute you For".

B5
 (8^{va})

those a - bout to rock Oh! We sa - lute

Full P Full P Full

9 (9) 7 9 9 9 10

155

[illegible]

Musical score for the song "Shoot!". The score is written for guitar and includes a vocal line. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into three measures. The first measure is labeled "G5 (8va)" and "D". The second measure is labeled "A5". The third measure is labeled "B5". The vocal line is written in treble clef and includes the lyrics "Shoot!". The guitar line is written in treble clef and includes various techniques such as "Full", "P" (palm mute), "sl" (slide), and "P" (palm mute). The guitar line also includes a sequence of numbers: 9, 7, 7, 9, 7, 6, 7, 6, 9, 7, 7, 9, 7, 9, 7, 7, 11, 13, 12, 12, 12, 9, 12, 12, 12.

Musical score for the piece "Shoot!". The score is written for guitar and includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked "Allegretto". The score is divided into four measures, each with a specific chord indicated above the staff: G5, D, and A5. The first measure is marked with a "Shoot!" instruction. The notation includes various musical symbols such as notes, rests, and dynamic markings like "Full" and "P". The guitar part is written on a six-string staff, and the fret numbers are indicated below the staff.

[illegible]

[illegible]

Sin City

Words & Music by Angus Young,
Malcolm Young & Bon Scott

$\text{♩} = 126$ N.C.

With overdrive

E5 B5

D5 A5 E5 B5 D5 A5

E5 B5 D5 A5 E5 B5

D5 A5 E B5 D A5 X3

E B5 D X2

1

5

8

11

12,14,16

18

19,21

E5 B5 D5 A5 E5 B5 D5 A5

Dia - monds — and dust, home at last, —

Gtr 1

Gtr 2

23

E5 B5 D5 A5 E5 B5 D5 A5

rich man first. — Lam - bor -

Gtr 1

Gtr 2

27

E5 B5 D5 A5 E5 B5 D5 A5

ghi - nis, cev - i - ar, dry mar -

31 Gtr 2 continues sim.

E5 B5 D5 A5 E5 B5 D5 A5

ci - nis, shang - ri - la, I got a

35

A5

burn - ing feel - - - ing deep in - side of me, lift the

39

Gtr 2 A5 PM - - PM PM - - PM PM - -

B5

ov - en bat I'm gon - na set it free, I'm go - ing

43 Gtr 2 continues sim.

E B5 D5 A5 E B5 D5 A5

in to Sin Ci-ty. I'm gon-na

Gtr 1 + 2

47,125

E B5 D5 A5 E B5 D5 A5

win in Sin Ci-ty.

51,129

E B5 D5 A5 E B5 D5 A5

where the lights are bright, do the town to-night. I'm gon-na

55,133

E B5 D5 A5 to CODA E B5 D

win in Sin Ci-ty. Hey

Gtr 2

59,137

The musical score for "The Wind" by John Williams is presented in two staves. The top staff is for guitar, and the bottom staff is for five-string electric bass. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into measures with chord changes indicated above the staff: D5, A5, E, B5, D5, and A5. The guitar part includes various techniques such as AH Pinch, Loco, and Full. The bass part includes fret numbers and techniques like AH Pinch and Loco. The score is divided into measures with chord changes indicated above the staff.

[illegible]

Bass Guitar

[illegible]

lad - ders give, — snakes take.

100

Rich man, poor man, beg-gar - man, thief.

104 Ain't got a hope in hell, — that's my be-lief. — Fin - gers

E5 B5 D5 A5 E5 B5 D5 A5

Fun - ny, ——— Dia - mond Jim, dag - gers

Gtr 1 + 2

109

E5 B5 D5 A5 E5 B5 D5 A5

read - y, ——— look out — I'm com - ing in ——— So

113

A5

spin that wheel, ——— cut that frock and roll those load - ed dice,

Gtr 2 continues sim

117

B5 D. al CODA

Bring on the danc - ing girls ——— and put the cham - pagne on ice. I'm go - ing

121

CODA

E B5 D

Ci - ty.

139

N.C.

Freely - - - -

143

Highway To Hell

Words & Music by Angus Young,
Malcolm Young & Bon Scott

Guitar 1

$\text{♩} = 113$

With overdrive

A5

D/F# G5

D/F# G5

E B G D A E

1

D/F# G

D/F# A5

D/F# G5

E B G D A E

4

D/F# G

D/F# G5

D/F# A5

E B G D A E

7

8

D/F# G

D/F# G

D/F# G

D/F# A5

Liv - in' ea - sy,
No stop signs,

liv - in' free,
speed lim-it

sea - son tick - et on a
no - bod - y's gon - na

E B G D A E

10, 36

(8va) D/F# G5 D/F# G5

one way ride. Ask - in' noth - in, leave me be.
slow me down. Like a wheel, gon - na spin it.

E B G D A E

13,37

(8va) D/F# G5 D/F# A5 D/F# G5

Tak - in' ev - 'ry - thin' in my stride. don't need rea - son,
No - bod - y's gon-na mess me a - round. Hey Sa - tan

E B G D A E

16,42

(8va) D/F# G5 D/F# G5 D/F# A5

don't need rhyme, ain't noth - in' I'd rath - er do.
pay'n' my dues play - in' in a rock - in' band.

E B G D A E

19,45

(8va) D/F# G5 D/F# G5 D/F# G D/F#

Go - in' down par - ty time, my friends are gon - na
Hey mom - ma look at me I'm on my way to the

E B G D A E

22,48

E5 (8va)

be there too. I'm on the
prom - ised land.

25.51

Gtr 2

D

G5 D A5 D

A5 (8va)

high - - - way to hell. on the high - - - way to hell.

(1°)

27.53

Gtr 1 + 2

(8va)

(2°) I'm on the high - - - way to hell. I'm on the

(1°)

30.56

G5 D A5 D G5 D

A5 D5 A5

1 (8va)

high - - - way to hell.

33

A5 D5

Chords: A5, D, D, G5/D, D

Lyrics: high - - - way to hell. Mm.

Staff 1: Melody line with notes and rests.

Staff 2: Bass line with fret numbers (2, 3, 2, 0, 2, 3, 2, 0, 2, 3, 2, 0, 2, 3, 2, 0).

Staff 3: Bass line with fret numbers (2, 3, 2, 0, 2, 3, 2, 0, 2, 3, 2, 0, 2, 3, 2, 0).

Staff 4: Bass line with fret numbers (2, 3, 2, 0, 2, 3, 2, 0, 2, 3, 2, 0, 2, 3, 2, 0).

Chords: D, G5/D, D, G5/D, D, G5/D

Lyrics: Don't stop me. (With vocal ad libs)

Staff 1: Melody line with notes and rests.

Staff 2: Bass line with fret numbers (2, 3, 2, 0, 2, 3, 2, 0, 2, 3, 2, 0, 2, 3, 2, 0, 7).

Staff 3: Bass line with fret numbers (2, 3, 2, 0, 2, 3, 2, 0, 2, 3, 2, 0, 2, 3, 2, 0, 7).

Staff 4: Bass line with fret numbers (2, 3, 2, 0, 2, 3, 2, 0, 2, 3, 2, 0, 2, 3, 2, 0, 7).

Chords: A5, D, G5, D

Staff 1: Melody line with notes and rests.

Staff 2: Bass line with fret numbers (7, 5, 7, 5, 7, 5, 7, 5, 7, 5, 7, 5, 7, 5, 7, 5, 7).

Staff 3: Bass line with fret numbers (7, 5, 7, 5, 7, 5, 7, 5, 7, 5, 7, 5, 7, 5, 7, 5, 7).

Staff 4: Bass line with fret numbers (7, 5, 7, 5, 7, 5, 7, 5, 7, 5, 7, 5, 7, 5, 7, 5, 7).

Staff 5: Bass line with fret numbers (7, 5, 7, 5, 7, 5, 7, 5, 7, 5, 7, 5, 7, 5, 7, 5, 7).

Chords: A5, D, G5, D, A, D

Staff 1: Melody line with notes and rests.

Staff 2: Bass line with fret numbers (7, 5, 7, 5, 7, 5, 7, 5, 7, 5, 7, 5, 7, 5, 7, 5, 7).

Staff 3: Bass line with fret numbers (7, 5, 7, 5, 7, 5, 7, 5, 7, 5, 7, 5, 7, 5, 7, 5, 7).

Staff 4: Bass line with fret numbers (7, 5, 7, 5, 7, 5, 7, 5, 7, 5, 7, 5, 7, 5, 7, 5, 7).

Staff 5: Bass line with fret numbers (7, 5, 7, 5, 7, 5, 7, 5, 7, 5, 7, 5, 7, 5, 7, 5, 7).

Chords: G5, D, A5, D, G5/D

Staff 1: Melody line with notes and rests.

Staff 2: Bass line with fret numbers (2, 4, 5, 7, 5, 7, 5, 7, 5, 7, 5, 7, 5, 7, 5, 7, 5).

Staff 3: Bass line with fret numbers (2, 4, 5, 7, 5, 7, 5, 7, 5, 7, 5, 7, 5, 7, 5, 7, 5).

Staff 4: Bass line with fret numbers (2, 4, 5, 7, 5, 7, 5, 7, 5, 7, 5, 7, 5, 7, 5, 7, 5).

Staff 5: Bass line with fret numbers (2, 4, 5, 7, 5, 7, 5, 7, 5, 7, 5, 7, 5, 7, 5, 7, 5).

(8va) A5 D G5 D A5 D

high - way to hell, — on the high - way to hell, —

73 Gtr 2 continues sim.

(8va) G5 D A5 D G5 D

I'm on the high - way to hell, — on the

76

(8va) A5 D G5 D A5 D

high - way to ... high - way to hell, —

79 Gtr 2 A5 D G5 D

(8va) G5 D A5 D

I'm on the high - way to hell, — High - way to hell, —

82

(8va) G5 D A5 D

(With lead vocal ad libs) High - - - way to hell.

Full

Full

Full

Full

(14) 17 16 14 13 15 14 15

84

(8va) G5 D A5 D

High - - - way to hell.

Full

Full

Full

Full

15 12 (12) 13 (13) 14 11 14 13 15 (15)

Gtr 2 A5 D

86

(8va) Freely

And I'm go - in' down, all the way.

(15) tr 12-15

89

(8va) A5

on the high - way to hell.

pick scrape -

2 2 0

92